



# Photography (Advanced)

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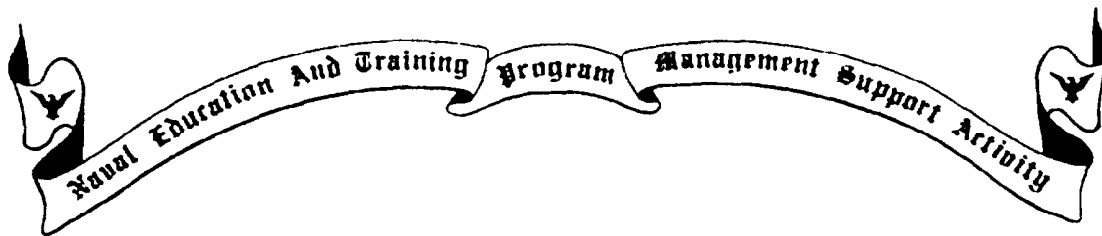


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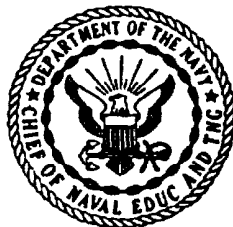
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# PHOTOGRAPHY (ADVANCED)

NAVEDTRA 12701



*1995 Edition Prepared by  
PHC(AW) Dale Freelan*



# **PREFACE**

This training manual (TRAMAN) and nonresident training course (NRTC) form a self-study package that will enable the enrollees to gain information which will help them fulfill the requirements of their rating.

Designed for individual study and not formal classroom instruction, the TRAMAN provides subject matter that relates directly to the occupational qualifications of the Photographer's Mate rating. The NRTC provides the usual way of satisfying the requirements for completing the TRAMAN. The set of assignments in the NRTC includes learning objectives and supporting items designed to emphasize the key points covered in the TRAMAN.

This training manual and nonresident training course were prepared by the Naval Education and Training Program Management Support Activity, Pensacola, Florida, for the Chief of Naval Education and Training. Technical assistance was provided by the Defense Photography School, Pensacola, Florida; the Naval Media Center and the Navy Office of Information, News Photo Division, Washington, DC.; the Fleet Imaging Command Atlantic, Norfolk, Virginia; and the Fleet Imaging Command Pacific, San Diego, California.

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# **THE UNITED STATES NAVY**

## **GUARDIAN OF OUR COUNTRY**

The United States Navy is responsible for maintaining control of the sea and is a ready force on watch at home and overseas, capable of strong action to preserve the peace or of instant offensive action to win in war.

It is upon the maintenance of this control that our country's glorious future depends; the United States Navy exists to make it so.

## **WE SERVE WITH HONOR**

Tradition, valor, and victory are the Navy's heritage from the past. To these may be added dedication, discipline, and vigilance as the watchwords of the present and the future.

At home or on distant stations we serve with pride, confident in the respect of our country, our shipmates, and our families.

Our responsibilities sober us; our adversities strengthen us.

Service to God and Country is our special privilege. We serve with honor.

## **THE FUTURE OF THE NAVY**

The Navy will always employ new weapons, new techniques, and greater power to protect and defend the United States on the sea, under the sea, and in the air.

Now and in the future, control of the sea gives the United States her greatest advantage for the maintenance of peace and for victory in war.

Mobility, surprise, dispersal, and offensive power are the keynotes of the new Navy. The roots of the Navy lie in a strong belief in the future, in continued dedication to our tasks, and in reflection on our heritage from the past.

Never have our opportunities and our responsibilities been greater.

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# **SUMMARY OF PHOTOGRAPHER'S TRAINING MANUALS**

## **PHOTOGRAPHY (BASIC)**

*Photography (Basic)*, NAVEDTRA 12700 consists of the following subjects: the principles associated with light, optics, cameras, light-sensitive materials, and equipment; still and motion-media shooting techniques; chemical mixing; image processing and printing; job control; and photographic finishing.

## **PHOTOGRAPHY (ADVANCED)**

*Photography (Advanced)*, NAVEDTRA 12701 consists of the following subjects: aerial photography; photographic quality assurance; electronic imaging; basic photojournalism; supply and logistics; silver recovery; and basic operator troubleshooting.



## CHAPTER 1

# BASIC PHOTOJOURNALISM

Photojournalism is a merger of still photography and written language into a coherent communication medium. The Navy photojournalist is a reporter who uses a camera and written text to convey a message to the intended audience. This message is usually spread by newspapers, magazines, and other publications. Photographs and words used together can provide a complete and accurate report of an event or story. Some events that occur in the Navy are planned far in advance so you have plenty of time to prepare for the assignment. Other events unfold quickly and dramatically and afford little or no preparation. Stories range from the obvious to those that are created with a considerable amount of imaginative work by a photojournalist. The foremost requirements for a successful photojournalist are to master the equipment and have the equipment ready to use. You cannot concentrate on an assignment if you are trying to learn how to use a camera. An important event will go unrecorded when you are fumbling and assembling equipment.

A photojournalist must use imagination to accomplish an assignment. Not all assignments have a great inherent human interest value, and the less spectacular the subject matter, the more important the photojournalist's imagination becomes. Often, a novice photojournalist misses good photographs because of a lack of aggressiveness. Frequently, Navy photojournalists are tasked to photograph notable personalities of diversified backgrounds. Always respect your subjects, regardless of who they are, but never feel inferior.

The assignments of a Navy photojournalist can be divided into two groups:

- Spot news
- Feature pictures

Spot-news photography denotes coverage of current news events and has a strong requirement of immediacy. What happens today of importance should be recorded and reported as soon as possible.

Conversely, a feature assignment should emphasize the human interest aspect of an event or story and ideally be as interesting to an audience next year as today.

A sharp dividing line does not separate spot-news photographs from feature photographs. In fact, most spot-news events can provide feature possibilities. Likewise, some feature stories may have strong spot news appeal. A good photojournalist should always consider possible "spin-off" stories that may exist.

### SPOT NEWS

Spot news is an event that happens without warning and, in many ways, is the most difficult event to photograph—an accident, a plane crash, a fire or tornado—even the unexpected arrival of the CNO aboard your ship. Regardless of the situation, you will be working at top speed and under the pressure of a deadline. Success of your photography is dependent upon how well you handle your equipment, arrange your time, and do your research. Most experienced photographers agree that spot-news photography is one of the most difficult and nerve-shattering assignments. Why is that? It is perhaps the very nature of what the photographer is faced with, rapid occurring events, little time, and the need to "get the news out."

A spot-news photograph is used to relate a story about a significant event to the public in a direct, straightforward, factual, and realistic manner while the event is still newsworthy. The spot-news photograph often shows conflict, tragedy, or emotion. It is not possible to do the research before you begin shooting; you will already be involved in getting the photos. Ask questions afterwards. See the official at the scene; obtain names and other pertinent information. Remember to get a telephone number or address of anyone connected with the situation. It may become necessary to obtain additional information at a later time. Because of the excitement or emotion involved, the possibility of getting erroneous information is greater at the scene than it is afterwards (fig. 1-1).



PARENTS WITNESS THE OFFLOADING OF THEIR SON'S BODY AS A  
MARINE CAPTAIN SALUTES A FALLEN COMRADE.  
*Jim Bryant*



FIREFIGHTER HUGS THE FLOOR AS HE ESCAPES THE FLAMES OF A  
BURNING BUILDING.  
*Mike Slover*

**Figure 1-1.—Spot-news photographs.**

Your control over the subject is generally limited to the camera angle and the instant of exposure. A selection of lenses and your technical skills should make the job easier. You are expected to move around your subject shooting from all sides to get complete coverage, including long, medium, and closeup views. You are obligated to relate to the

reader those events of a spot-news nature. You should do this faithfully without artistic interpretation and faking. Your reader wants to know what happened, so show him. Do not tell a fairy tale. This does not mean that you are restricted to only a 50mm normal lens and one type of film. If a super-wide lens heightens the dramatic effect without destroying

the facts, then use it. When a long lens lets you close the gap between you and the event and obtain facial expressions and body gestures, then by all means use it. Just remember, those ideas must add to and be a faithful part of the event you covered.

In covering a spot-news assignment, your responsibility is to provide photographs complete with captions as rapidly as possible. This helps to ensure that a release is made while the event is still news. Plan ahead. Keep your deadline in mind. Work rapidly but accurately. Your enemy is time. Arrange your time so you do not overshoot the deadline. The boss, editor, or public affairs officer (PAO) expects to use that photo and caption the minute it is dried. "Nothing is as dead as yesterdays news."

Each spot-news photograph should have the following elements:

- Newsworthiness and/or human interest value
- Impact
- Photographic quality
- Accurate written information on the subject matter

## **NEWSWORTHINESS AND/OR HUMAN INTEREST VALUE**

When a photograph does not have news or human interest value, the chance of the photograph being published is slim. Human interest value is almost impossible to measure. The best indicator to determine whether a photograph has human interest is your own emotions. When the photograph affects your emotions or arouses your curiosity, it most probably will do the same for other people.

## **IMPACT**

The emotional stopping power of a photograph is "impact." Impact in a photograph should produce some kind of emotional shock to the viewer. There are no rules for consistently producing photographs that have impact. To create impact, a photographer should be sensitive toward the subject matter and be able to feel the emotion that you intend to convey to a viewer. The difference between photographs with

and without impact is usually determined by whether the photographer reacted emotionally to the subject matter or was indifferent and took the picture as just another assignment. Most subject matter does not have inherent impact. Therefore, you, as the photojournalist, must often create it. Impact can be created through cropping, recording peak action, composition, contrasting subject matter, and other photographic techniques.

## **PHOTOGRAPHIC QUALITY**

The news photograph should tell a story and the subject matter should be identifiable. This is not to say that the image must always be sharp and without grain. (This does not mean you can be careless in your work.) These "imperfections" sometimes enhance a photograph and, depending on the subject matter, can provide impact. In news photography, you may not have control over the position of the subject matter, lighting, or even your own position. It is possible that the action of an event may unfold so rapidly that the only choice you have is to aim the camera and shoot. Thus the only control you may have is the instant that you take the exposure. Although the ideal scene conditions may not exist, your film may be the only record of an event. To return from a news assignment without recording the event because of undesirable scene conditions is gross neglect of duty.

Whenever possible, fill the film format with the subject matter. You can do this by either moving farther from or closer to the scene or by using lenses with different focal lengths. Vary the camera angles and do not stand in one position using the same focal-length lens to shoot an entire assignment.

For reproduction purposes in a newspaper or magazine, a photograph should have normal contrast, contain a good range of intermediate tones, and be printed on a glossy-surface paper. When a photograph has large shadows or highlight areas, image detail may be lost in these areas when the photograph is reproduced.

Editors of publications think in terms of column width for photograph size. Column width in a newspaper is about 2 inches; therefore, when you compose news photographs for publication, keep this dimension in mind. A photograph should be croppable so it fits into one or more full columns.

## ACCURATE INFORMATION

A vital part of a news assignment is the written information that accompanies the photographs. Excellent photographs with tremendous impact could go unused if you do not provide adequate identifying information. Take a notebook with you on each assignment and write down information to answer the following questions:

- What was the event that took place?
- Who was involved in the event? Write down the names in correct order (from the left) as the people appear in the photograph. Do not hesitate to ask for correct spelling of people's names. Titles or positions of people should also be obtained.
- Where did the event take place?
- When did the event take place? Write down the time and date.
- Why did the event take place?
- How did the event take place?

When these questions are answered, a news photograph has adequate accompanying identification.

## FEATURE ASSIGNMENTS

Feature assignments and accompanying text can be divided into categories of feature picture, picture sequence, picture story, and picture essay.

Because speed in publishing a feature assignment is not usually a critical factor, a more in-depth report of an event or story is possible. Ideally, before starting a feature assignment, you should compile a shooting script. A shooting script is a written guide for planning the coverage of a story. The picture ideas in a shooting script are ideas only. They should not repress the photographer shooting photographs. Seldom are the ideas in a script identical to the actual photographs. A script allows you to previsualize an entire feature story. Important aspects are emphasized because you have already pinpointed the main features you plan to cover. To plan an effective shooting script, you must research the subject matter thoroughly.

Research is gathering facts on the history, present-day proceedings, and intended projections of the subject matter that you plan to feature. This may involve trips to the library, checking your own files, interviewing people, and so on. It is difficult to create a picture story that stirs emotions when you know nothing about the subject. With research, you should acquire an insight on the subject that helps you to present an effective in-depth story.

On any assignment, you should be aware of potential "spin-off" stories. Concentrate on the assignment for which you were tasked, but write down ideas or "leads" to new stories.

## FEATURE PICTURE

A feature picture is a single picture that tells a story. It could be a color or black-and-white print or a transparency. It is quite possible that the end product will be used in the print media, in the electronic media, as an advertisement (recruiting, for example), as a news feature, or for photographic exhibition.

A feature picture serves a single purpose—to tell a story quickly and clearly. A "feature picture" is defined as any picture, other than instantaneous news, that informs, entertains, or provokes a reaction or response.

The goal of a feature picture is to communicate. Without the power to communicate an idea or feeling, the finest quality print and prolonged hours of work are reduced to a mere sheet of photographic paper. Whether it is your goal to become an artist, technical photographer, or photojournalist, the finished product must be of professional quality. It is this quality that helps transmit the message that you worked to produce.

No doubt, the feature photos that inform are the most common. This is the photo you see on the front page of a newspaper, the one that shows Miss America receiving her crown, or the flooded Mississippi River as it overflows its banks. These are informative pictures that have lost some of the hurry-up, rush-rush of a hard (straight) news photo.

When a feature picture is used to entertain, it usually depicts the lighter side of life. It does not require the full attention of the reader to get the message; for example, children and animals in funny

situations, such as a small boy trying to give a St. Bernard a bath in a washtub. Just the idea conjures up images of soap and water everywhere. This is the kind of photograph that is explicit, and when the quality is good, it transmits the message effortlessly.

A feature picture can be used to provoke an action, to excite someone, or to create a feeling. Here the message is strong and emotional. The photographer has a particular feeling he or she wishes to bring out in the reader. This is the type of picture that moved Congress to pass laws prohibiting child labor (fig. 1-2).

## Research

Defining a feature picture is fundamental; the process you will find complicated is researching the subject. Once the originator of an assignment provides the photographer with an idea of the kind of pictures desired, it is up to you, as the photographer, to perform the necessary research.

The photographer should ask the following questions: "What are the requirements of the assignments? What is the end product going to be—black-and-white or color, prints, or transparencies? What are the size requirements of the pictures, as well as in what publication, if any, will they be used? Where is each photograph to be used—as a cover by itself or in connection with other photographs for a story? Will the prints be used in an exhibition or placed on display somewhere"?

Only through research can you answer the many questions pertaining to the assignment. Thorough research will provide the necessary details you need to plan the shooting and to bring together all the necessary elements of the photographs.

## Making Feature Pictures

Making feature pictures may require elaborate technical effort and unusual compositions, yet it may be simple. When you produce feature pictures, you must work carefully and take time to consider and evaluate your approach. Unlike a news assignment, a feature picture assignment permits you to exercise more control over the situation. You are better able to control the subject, lighting, and composition.

To be a good photojournalist, you must use correct composition to make the message clear that

your picture is meant to get across. The position of the subject, the highlight and shadow areas, the use of leading lines, and the foreground and background must be controlled to best tell the story. When the picture elements are arranged, you must think of what is included, what is missing, and what is suggested.

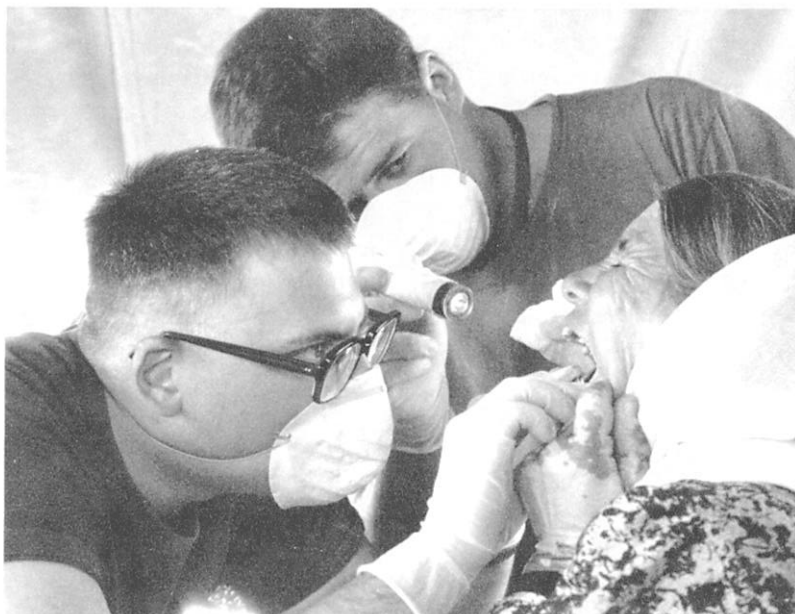
To dramatize an idea for a feature picture, you have many tools to work with. Knowing your subject and subject selection are significant. Imaginative lighting can be used to create a mood. Many photographers take full advantage of fast lenses and fast film to use available light.

For a feature picture to have more impact, you may find it necessary to distort or accentuate the perspective with various focal-length lenses. The camera position is also important. You can use a distant panoramic shot to set the scene and a closeup shot to emphasize significant detail. Shooting from a low camera angle adds stature to the subject. A high camera angle creates a sense of separation; it shows more of what is happening.

The control you exercise over the scene can add interest and variety to feature pictures. Electronic flash and fast-shutter speeds can "freeze" action and "stop" what is too fast for the eye to see. By using the right application of slow-shutter speeds, you can blur moving objects, giving an illusion of movement to your pictures. Time exposures of moving lights create motion patterns, as does panning the camera with the subject. The serious photojournalist also skillfully controls depth of field.

## Picture Quality

For publications, you want to deliver the best full-toned, normal print to the printer that is possible. This means that the print must have full highlight and shadow detail. The print must be of proper density, never so light or so dark that it loses detail. Contrast should always be normal, unless the subject matter requires higher or lower contrast. Printing in a newspaper, book, or magazine tends to increase the contrast of a photograph; and it often becomes darker. A display print, on the other hand, is viewed directly and does not go through the lithographic process. But, here again, the best possible print must be made with detail in highlights and shadows. It must have proper contrast and density and be dust- and spot-free. It is important for you to know how the photograph is going to be viewed



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*LCDR Skip Burdon*

**Figure 1-2.—Feature pictures**